

*Arthur Listeman*

# GRADED PIANO TECHNICS

A RAPID AND INTERESTING SYSTEM FOR THE DEVELOPMENT OF A  
SOUND TECHNIC

SUITABLE FOR ALL PIANO STUDENTS

IN GRADES

LISTEMAN'S GRADED PIANO TECHNICS, BOOK I	(Grades 1-2)	1.00
<u>LISTEMAN'S</u> GRADED PIANO TECHNICS, BOOK II	(Grades 3-4)	1.00

BY THE SAME AUTHOR:

LISTEMAN'S PHRASING, RHYTHM AND MELODY, BOOK I	1.00
LISTEMAN'S ARPEGGIO SCHOOL, BOOK I	.90

LOUIS RETTER MUSIC CO.  
ST. LOUIS, MO.







*Arthur Listeman*

# GRADED PIANO TECHNICS

A RAPID AND INTERESTING SYSTEM FOR THE DEVELOPMENT OF A  
SOUND TECHNIC

SUITABLE FOR ALL PIANO STUDENTS

IN GRADES

LISTEMAN'S GRADED PIANO TECHNICS, BOOK I	(Grades 1-2)	1.00
LISTEMAN'S GRADED PIANO TECHNICS, BOOK II	(Grades 3-4)	1.00

BY THE SAME AUTHOR:

LISTEMAN'S PHRASING, RHYTHM AND MELODY, BOOK I	1.00
LISTEMAN'S ARPEGGIO SCHOOL, BOOK I	.90

LOUIS RETTER MUSIC Co.

ST. LOUIS, Mo.



# LISTEMAN'S GRADED PIANO TECHNICS.

## BOOK 2. (Grades 3 and 4.)

### DIFFICULTIES IN FINGERING.

1.  $\text{♩} = 160$

2.  $\text{♩} = 160$

3.  $\text{♩} = 92$



# PARALLEL RUNS.

3

4.  $\text{♩} = 92$

5.  $\text{♩} = 92$

6.  $\text{♩} = 160$

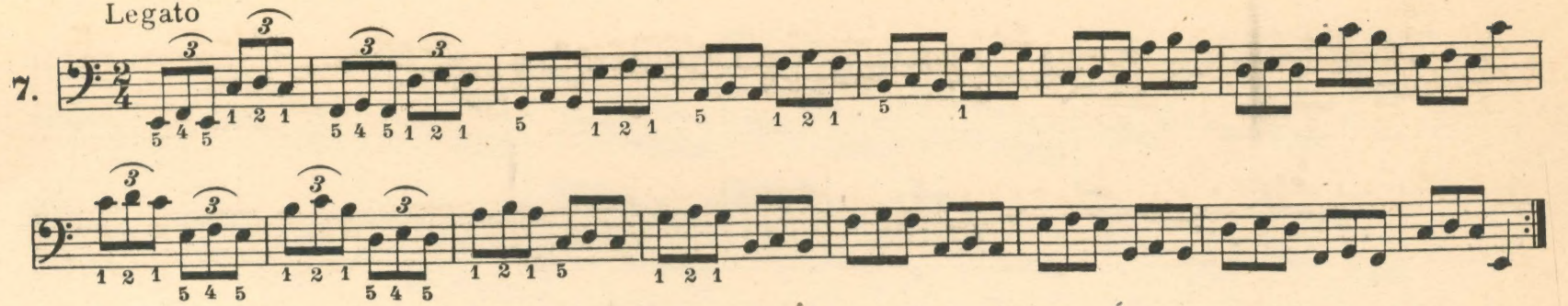



## PROGRESSIVE STUDIES.


Left Hand.

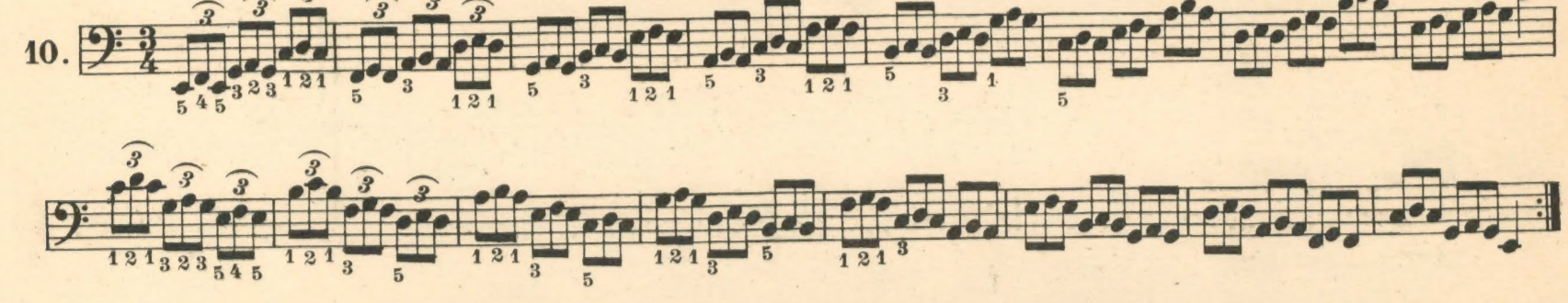
♩ - 120

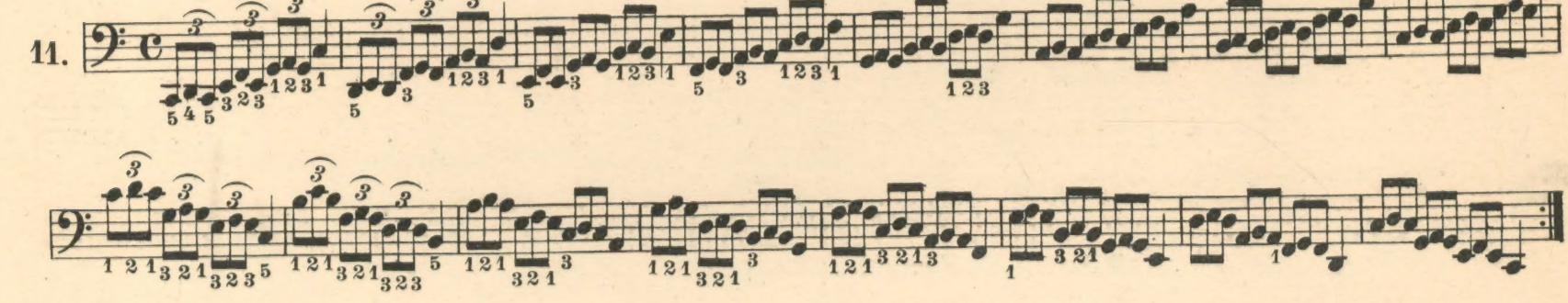
Legato


7. 

8. 

9. 

10. 

11. 

12. 



♩ - 120

Legato

13. *Legato*

1 2 1 5 4 5 1 2 1 5 1 2 1 5 1 2 1 5 1 5

5 4 5 1 2 1 5 1 2 1 5 1 2 1 5 1 5 1

14.  Musical score for exercise 14, consisting of two staves of music. The first staff begins with a treble clef and a 2/4 time signature. It contains several measures with eighth and sixteenth notes, some grouped with slurs and fingerings (1, 2, 4, 5). The second staff continues the melody, also featuring slurs and fingerings. The piece concludes with a double bar line.

15. 

16. 

17. 

18. 



## THIRDS.

Left Hand.

19. ♩ - 69

20. ♩ - 80

21. ♩ - 80

22. ♩ - 60

23. ♩ - 80

24. ♩ - 60

25. ♩ - 80

26. ♩ - 60

27. ♩ - 108

28. ♩ - 144

22-34



# THIRDS.

7

Right Hand.

29. - 69

30. - 100

31. - 80

32. - 80

33. - 80

34. - 80

35. - 80

36. - 80

37. - 108

38. - 144



♩ - 100

22 - 34



# PROGRESSIVE STUDIES.

9

Right Hand

46. 100

47. 100

48. 100

49. 100

50. 100

51. 92

Var.I. 8

Var.II. 8

Var.III. 8

Var.IV. 8

52. 92



## RUNNING FIGURES.

53.  Musical score for exercise 53, featuring three systems of piano and violin staves. The score includes various musical notations such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). The first system shows a piano introduction with a treble and bass staff. The second system continues the piano part with a treble staff. The third system shows the violin part with a single staff. The score is marked with a tempo of 80.

[illegible][illegible]



# SCALE STUDY.

56. *Legato* ♩ - 84

8

8

8

8

## CONTRACTION.

57. ♩ - 60

5

5

5

5

## TRILL STUDY.

58. ♩ - 92

54

34

32

12

32

34

54

34

32

5



## SCALE STUDIES.

## I

♩ - 104

59.

First system of exercise 59. Treble staff: 1 2 3 1 5 1 3 2 1 4 1 5 1 3 2 1 4 1 5. Bass staff: 1 2 3 1 5 1 3 2 1 5 3 2 1 3 2 1 5 3 2 1 3.

Second system of exercise 59. Treble staff: 1 1 5 1 3 2 1 4 1 5 1 1 5 1 3 2 1 4 1 5. Bass staff: 1 1 5 1 3 2 1 5 3 2 1 3 2 1 1 5 1 3 2 1 5 3 2 1 3.

Third system of exercise 59. Treble staff: 1 1 5 1 3 2 1 4 1 5 1 1 5 1 3 2 1 4 1 5. Bass staff: 1 1 5 1 3 2 1 5 3 2 1 3 2 1 1 5 1 3 2 1 5 3 2 1 3.

Fourth system of exercise 59. Treble staff: 1 1 5 1 3 2 1 4 1 5 1 3 2 1 3 5 3 2 1 3 5 3 2 1 3. Bass staff: 1 1 5 1 3 2 1 5 3 2 1 3 2 1 1 5 1 3 2 1 5 3 2 1 3.

## II

♩ - 92

60.

First system of exercise 60. Treble staff: 2 1 2 3 4 1 2 3 4 5 4 1 4 3 2 1 2 3 4 1 5 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3. Bass staff: 5 1 4 3 2 1 2 3 4 1 5 1 4 1 2 3 4 1 5 1 4 1 2 3 4 1 5 1 4 1 2 3 4 1 5.

Second system of exercise 60. Treble staff: 5 1 4 1 2 3 4 1 5 1 4 1 2 3 4 1 5 1 4 1 2 3 4 1 5 1 4 1 2 3 4 1 5. Bass staff: 2 1 2 3 4 1 5 1 4 3 2 1 2 3 4 1 5 1 4 3 2 1 2 3 4 1 5 1 4 3 2 1 2 3 4 1 5.



♫ - 100

Left Hand

66.  $\text{♩} = 100$

67.  $\text{♩} = 100$

68.  $\text{♩} = 100$

69.  $\text{♩} = 100$

70.  $\text{♩} = 52$

The image displays six musical exercises, numbered 66 through 70, arranged vertically. Exercises 66, 67, 68, and 69 are in 2/4 time with a tempo marking of quarter note = 100. Exercise 70 is in 3/4 time with a tempo marking of quarter note = 52. All exercises are written in bass clef. Exercises 66-69 feature fingerings (1-5) and repeat signs. Exercise 70 includes a key signature change from one flat to two flats (B-flat to E-flat) and a repeat sign. The exercises consist of eighth and sixteenth note patterns, some with slurs and ties.



## ONE TO SEVEN NOTES PER BEAT.

♩ - 84

71.

5 4 4 5 5 4 3 3 2 1 5 4 3 2 2 5 4 3 2 1

5 4 3 2 1 3 3 1 5 5 1 3 2 2 3 1 5 5 1 3 2 1 2 3 4 5 5 4 3 2 1 3 2 1 5

72.

5 4 3 2 1 3 2 1 5 1 3 1 2 3 1 5 5 1 3 1 3 1 5 5 1 3 1 3 1 5 5 1 3 1 5

5 1 3 1 3 1 5 1 3 1 2 3 1 5 1 3 1 3 1 5 5 1 3 1 3 1 5 5 1 3 1 3 1 5

73.

5 1 3 2 1 2 3 1 5 1 3 1 1 5 1 3 1 1 5 1 3 1 1 5 1 3 1 1 5 1 3 1 1

5 1 3 1 1 5 1 3 1 1 5 1 3 1 1 5 1 3 1 1 5 1 3 1 1 5 1 3 1 1 5 1 3 1 1



## SINGLE RUNS FOR TWO HANDS.

15

74.

75. 

76. 

[illegible]

77. Musical score for exercise 77, featuring a treble and bass staff with a 2/4 time signature. The piece is marked '42' and includes fingerings and slurs.

22 - 34



## STACCATO.

78.  $\text{♩} = 100$

79.  $\text{♩} = 100$

80.  $\text{♩} = 100$

81.  $\text{♩} = 69$

The musical score consists of four systems of piano exercises. System 78 (measures 78-83) is in 2/4 time, tempo 100, featuring a continuous staccato pattern with fingerings 1-2-3-4 and 5-4-3-2. System 79 (measures 84-89) is in 4/4 time, tempo 100, featuring a continuous staccato pattern with fingerings 4-2 and 2-4. System 80 (measures 90-95) is in 4/4 time, tempo 100, featuring a continuous staccato pattern with fingerings 5-1 and 1-5. System 81 (measures 96-101) is in 3/4 time, tempo 69, featuring a continuous staccato pattern with fingerings 5-4-2 and 1-2-4.



## 17

82.

The musical score for page 82 is for a piano accompaniment in 6/8 time. It features two staves, treble and bass, both in the key of B-flat major. The melody in the treble staff consists of eighth-note patterns with fingerings 3, 2, 1 and 3, 2, 1. The bass staff provides a harmonic accompaniment with chords and eighth-note patterns, also including fingerings 3, 2, 1. The piece concludes with a double bar line and a repeat sign.

83. 

[illegible][illegible]

85.

96

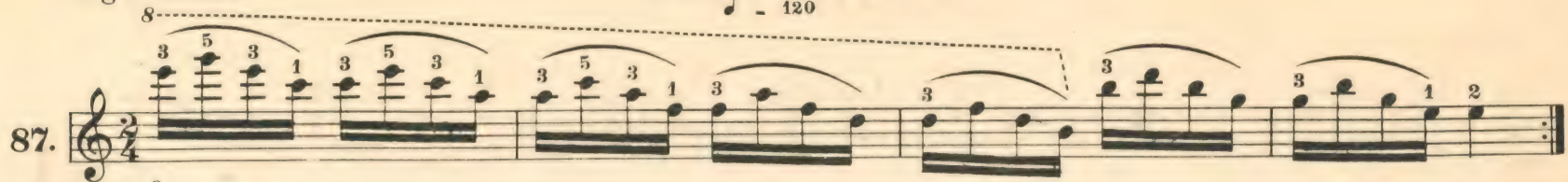
3 2 1 4 3 2 1 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3 2 1 4 3 2 1 3 2 1 4 3 2 1

86.

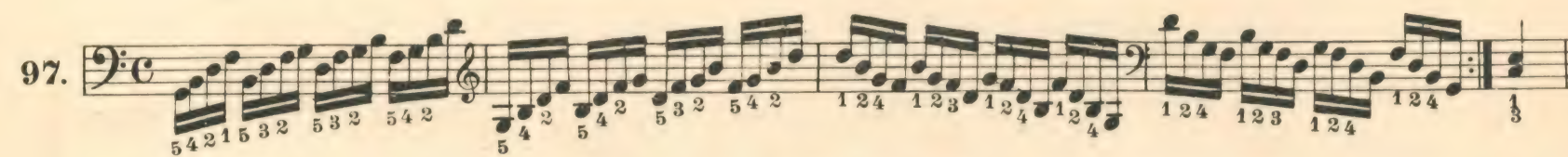
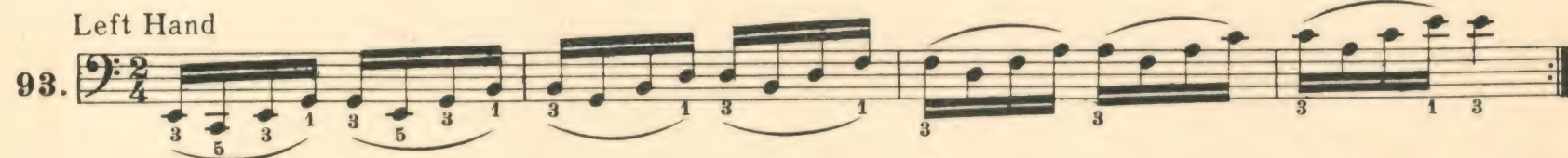


## ARPEGGIOS.

♩ = 120



## Left Hand





## ARPEGGIOS.

In strict time

♩ = 120

99.

Var.

101.

Var.

103.

22-34











## P H R A S I N G.

124.  $\text{♩} = 160$

*sempre legato*  
*staccato*

125.  $\text{♩} = 112$

126.  $\text{♩} = 112$

127.  $\text{♩} = 112$

128.  $\text{♩} = 92$



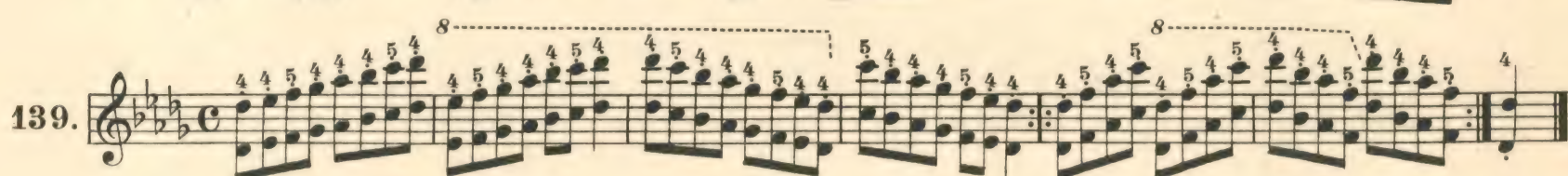
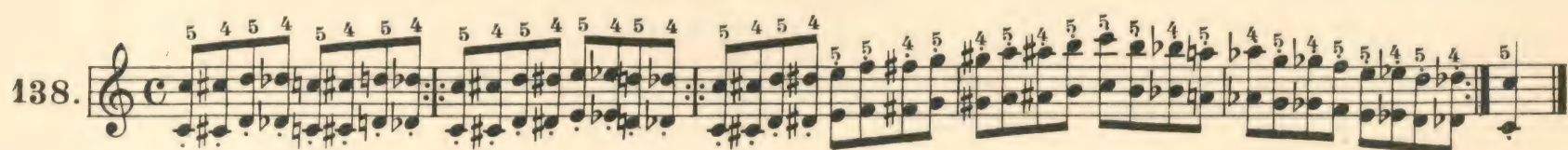
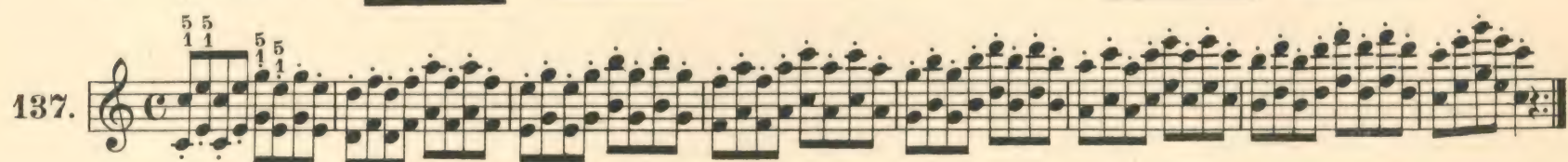




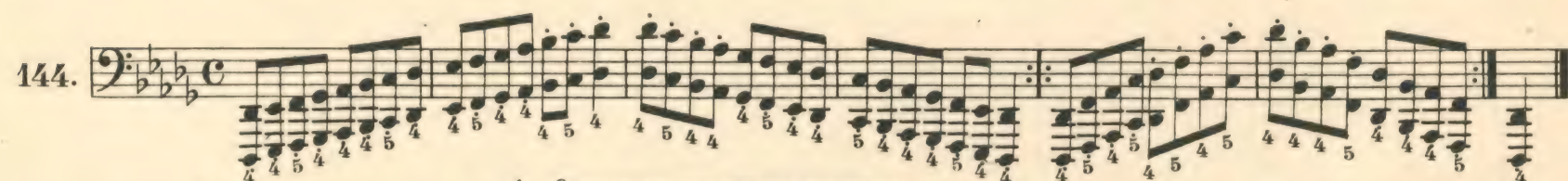
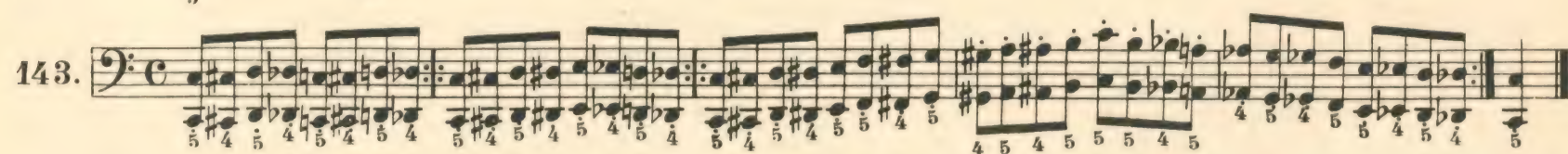
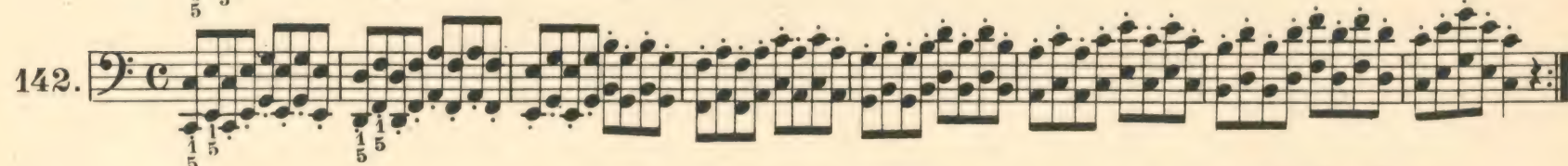
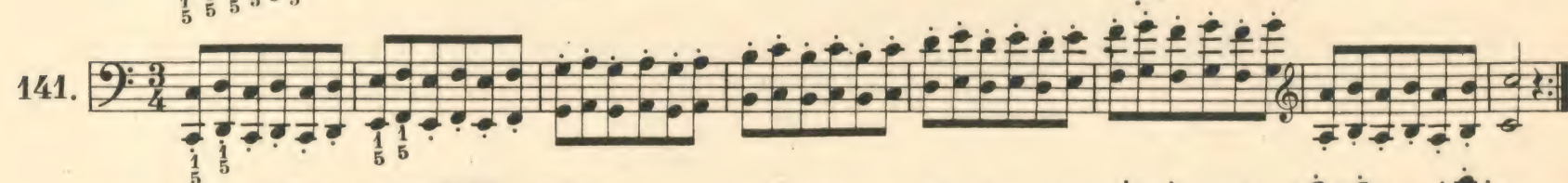
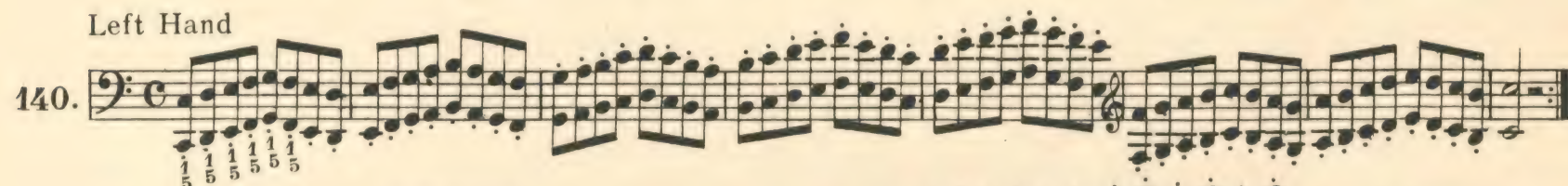
## OCTAVES.

J - 138

Right Hand



Left Hand





# TWO OCTAVE ETUDES.

25

$\text{♩} = 80$   
I

146.

II

147.



## THREE TO TWO.

♩. - 69

148.

5 3 1 5 3 1 5 3 1

149.

5 3 1 5 3 1

150.

5 3 1 5 3 1 5 3 1

151.

3 1 1 1 1 1

152.

3 1 1 1 1 1

153.

3 1 3 1 3 1 3 1



# RHYTHM STUDIES.

27

154.  $\text{♩} = 132$

*Synco pes*

155.  $\text{♩} = 132$

*Synco pes*

156.  $\text{♩} = 132$

157.  $\text{♩} = 132$

158.  $\text{♩} = 80$

*Synco pes*

159.  $\text{♩} = 60$



## LEFT HAND ACCOMPANIMENTS.

160.  $\text{♩} = 100$

161.  $\text{♩} = 66$

162.  $\text{♩} = 69$

163.  $\text{♩} = 69$

164.  $\text{♩} = 100$

165.  $\text{♩} = 72$

166.  $\text{♩} = 100$

167.  $\text{♩} = 120$

168.  $\text{♩} = 69$

169.  $\text{♩} = 72$

170.  $\text{♩} = 72$

171.  $\text{♩} = 100$

22 - 34



# TREMOLO.

\* Play in same manner as first measure

172.

173.

174.

175.

Melody from "STORM AT SEA" by Lucien Durand

176.



## GRACE NOTES

♩ - 120

177. Written

Played (I)

or Played (II)

178. Written

Played (I)

or Played (II)

179. Written

Played (I)

or Played (II)

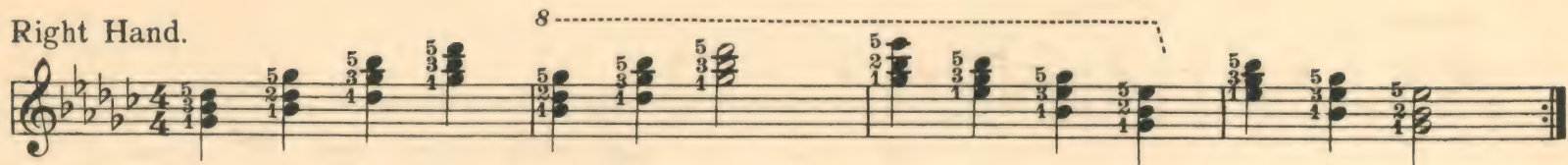


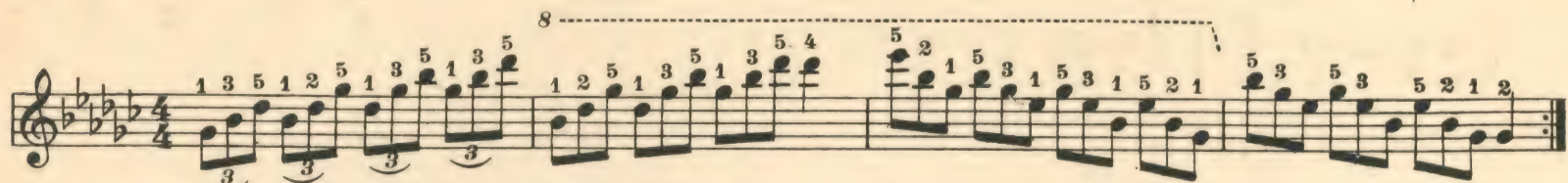
# BLACK-KEY STUDIES.

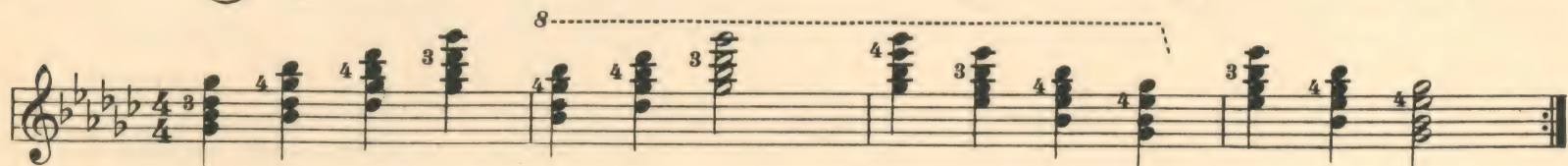
31

♩ - 92


Right Hand.

180. 

Var. 

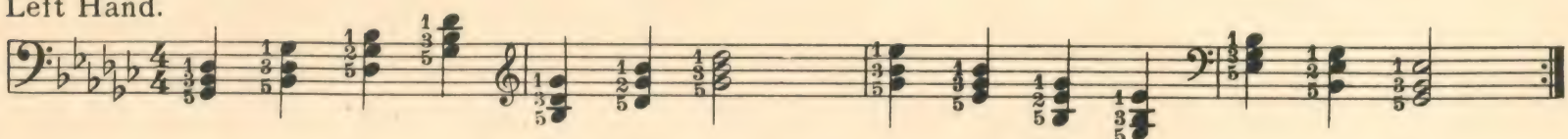
181. 

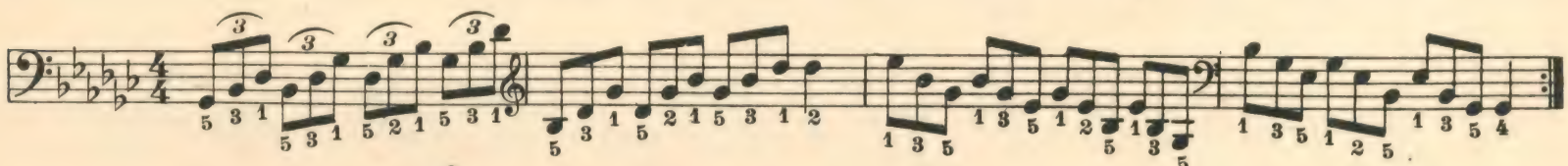
Var. 

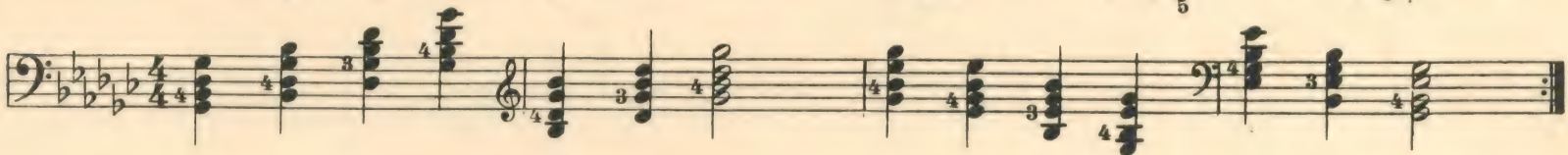
182. 


183. 


Left Hand.


184. 

Var. 

185. 

Var. 

186. 

187. 



## EXTENDED CHORDS.

♩ - 80

Right Hand

188.

Left Hand

189.

R. H.

190.

L. H.

191.

## THE TURN.

A turn is an embellishment consisting of a group of rapid notes, joining one principal note with another. The turn is usually abbreviated in notation by using the "turn sign": "∞", which is placed over or after the principal (first) note.

Example I

Written Played

When the turn (∞) is placed directly over or under the note, the ornamentation begins immediately.

A flat, sharp or natural placed over the turn (∞ ♭ ∞ ∞ ♯ ∞ ∞ ♮ ∞) indicates that the note above the principal note is to be flatted, sharped or played natural.

Example II

Written Played (I) Played (II) The first and last notes are principal notes.

When the turn is placed after the note the ornamentation begins on the second half of the beat or later, depending upon the tempo and nature of the composition.

A flat, sharp or natural placed under the turn (∞ ♭ ∞ ∞ ♯ ∞ ∞ ♮ ∞) indicates that the note under the principal note is to be flatted, sharped or played natural.

♩ - 76

Written

192.

Played

193.

♩ - 100

Written

194.

Right Hand

Played

195.

Right Hand

Played (I)

195.

Played (II)

195.

22 - 34



## THE TURN (Continued)

Andante ♩ - 96

[illegible]

## CROSSING HANDS.

197. Moderato ♩ = 138 R. H.

The musical score for exercise 197 is in 4/4 time, marked Moderato at 138 bpm. It consists of two systems. Each system has a piano (L.H.) part and a right-hand (R.H.) part. The piano part features a steady eighth-note accompaniment. The right-hand part includes chords and single notes with fingerings and articulation marks. The first system ends with a double bar line and a repeat sign. The second system continues the piece, ending with a final chord and a repeat sign.

22 - 34



# THE TRIADS

On the seven degrees of the scale in C major.

Tonic.	Super-tonic.	Mediant.	Sub-dominant.	Dominant.	Sub-median.	Sub-tonic.	Tonic.
Degrees: I	II	III	IV	V	VI (Relative Minor.)	VII (Diminished.)	I

ARPEGGIOS.

♩ - 80

198.

Tonic. Sub Mediant. (Relative Minor.)

Sub Dominant. Super Tonic.

Sub Tonic (diminished.) Dominant.

Mediant. Tonic.

Diminished Seventh. Dominant Seventh.

199.

200

22 - 34



# PEDAL.

♩ - 66

35

Moderato.

201.

202.

203.

204.

205.











PHRASING  
RHYTHM *Arthur Listeman*  
AND  
MELODY

GRADED TONE-POEM STUDIES

FOR PIANO

Book I . . . . Grade I . . . . 1.00

LOUIS RETTER MUSIC Co.  
ST. LOUIS, Mo.